

Adapting the letter to Monsieur Proust

Cassie Bérard

Université of Sorbonne
cassiea@sorbonne.edu.ru

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Abstract

This article proposes a common observation of literature that represents the figure of the "crazy writing". This is temperamental identify the lines of this *topos* and, surely, to see how the science fiction writer, uses writing to confront reality. A reading of three works will be at the Palace (2014) Mika Biermann, Provincetown Playhouse, juillet 1919, I was 19 (1981) Normand Chaurette, and Nickname (1976) Emile Ajar (Romain Gary), it allows you to examine the neutral writing in its various uses, but above all as the last act of lucidity and means of resistance.

Initially, there was a young woman. She waits, in a kitchen, standing next to a clock, which "ticks" always fill the soundtrack. The plan is fixed. Since the passage, through the frame of a door ajar, we see celestial waiting, floating eyes in a vacuum. But why is she? The answer will be heard: the noise clock

soon a new species mixes sounds of human origin, but no shots less mechanical coughing or regular and insistent of "Mr."4, What then we learned to be trying to do one of his famous fumigation sequences to treat his asthma. The tone of the film is then given: we look celestial waiting for a sign from Mr. He

awaits the call that it will go through the maze of the house, we never place a roof must pass through it, and the ruler of the area working in one of the writer. However, except in rare moments when epiphanic rings the bell that tells Celeste that she has the right to cross the door that remains otherwise impenetrable as the drawbridge of a castle, these two spaces are the kitchen structuring and bedroom are immeasurable. The only channel of communication between the room and the rest of the apartment is reduced to some sounds, such as the writer cough, Remember that the presence almost ghostly and another lives there, somewhere, between thick walls. If the whole story Celeste is focused by the different actions of the title character, however, they are all aimed at one place: in this room who embodies the writer.

From the beginning, the Adlon creates a voyeuristic relation to space. As part of this goal, we look celestial in its intimacy, while she tries to imagine what can make a good Mr. in his room.

irst sight, so Celeste is a film about space. I will never leave the apartment in Paris, and rarely do you explore other parts that his room and kitchen. So we can ask a question: beyond its primary

qualities, that is to say, beyond the actual place that has the task of representing (or the apartment and the bedroom Proust), this space is really Proustian? It should be said from the beginning: Adlon does not explicitly adapt research, but indirectly, any of its paratexts, Proustian relationship is not so far removed from the project. By adapting the letter to Monsieur Proust (like all narrative situations of the film correspond to the specific passages and identifiable memories of Albaret) Adlon still unable to offer an original reading several inherent challenges not only of Proust's life, but the aesthetics of the novel, transforming the tool biographical drama to explore the mechanics of the work. The most important of these challenges is no doubt - and not surprisingly - the treatment of the space, through this problematic place, since it largely inaccessible, in which the writer's room, the space where you rarely, but which are still directed all our thoughts.

So, Celeste makes the room Proustian an empire in an empire. His difficult relationship with the other parts that make up the writer's apartment, since it embodies a closed, exclusive, that does not communicate with the outside. And

'through the staging of this mutual exclusion of qu'Adlon places suitable Proustian poetics of space, such as, for example, theorized Georges Poulet, you remember this thought: "[t] he real space, human space, is not the simultaneity of all the places that it is the mutual exclusion of positions, each of which is per se "(p. 73). This is a Proustian overriding principle that does not necessarily expect to find in a biographical drama. In the novel, his most famous illustration is probably the one walking in Combray where systematically the way Méséglise (Swann) is opposite to the side of Guermantes like the kitchen of Mr. Celeste and chamber, both of these trails embody a completely separate universe. Between Méséglise way and the Guermantes, there is only a difference of degree, but, much more, a difference in nature: "I put them far more than their distances in kilometers the distance there was between the two parts of my brain when I thought of them, one of these distances in mind that they are not qu'éloigner that separate and bring in another plane "(I, 133). Choose to walk around the side of Méséglise then again excluding the possibility of Guermantes. In Proust and signs, Deleuze appoint Proustian this principle of " The Proustian space is largely made up of invisible boundaries'

that prevent communication between its different parts, as close as you can be in appearance. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experienced by the narrator-protagonist research what the possible neighborhood. For this, the director has been able to implement two basic principles, not without impact on the use made his film of the specificity of film language. The first principle is that of the external field; the second, the principle of entropy. The Proustian space is largely made up of invisible boundaries that prevent communication between its different parts, as close as you can be in appearance. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experienced by the narrator-protagonist research what the possible neighborhood. For this, the director has been able to implement two basic principles, not without impact on the use made his film of the specificity of film language. The first principle is that of the external field; the second, the principle of entropy. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experienced by the narrator-protagonist research what the possible neighborhood. For this, the director has been able to implement two basic principles, not without impact on the use made his film of the specificity of film language. The first principle is that of the external field; the second, the principle of entropy. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experienced by the narrator-protagonist research what the possible neighborhood.

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It can evoke in the viewer's mind a well known Kafka's parable, Celeste dare to venture behind the door, but it is only intended for him.

Adlon makes the room a Proustian model that fully understands the language of cinema: brought to the screen, it becomes an absolute outfield. The room is multifaceted and this invisible space, located on the edges of the image, but by its very absence, and insists worried. From this point of view, Celeste is intended as a rich cinematic exercise: the efforts of the film is dedicated to see a place through its absence. Here we find

our original situation, now we have to go: one, Celeste expects a sign of life from his employer, which, although, as installed in bed less than ten meters from her kitchen, but it appears in temporality and in a world in all different points. Anyway, the room will remain outside the field of food, which will increase the fantasized images on this site in Celeste, completely obsessed by it. In fact, having all the time to interpret the sounds coming from the sanctuary of literary creation (cough, walk, hot water bottles

of water falling on the floor), Celeste does nothing but produce images of the room that Mr. When it works, time stops and space loses its productivity. In these long waiting times, the kitchen ceased to be a place of work (there are more coffee preparation, water

boil or a hot towel) to be transformed into a place of chimeras. What the governor lost here in action, it reinvests in the narrative. Celeste is a contemplative film, except that it does not contemplate the space, but a character who, himself, contemplating the void, with all its forces to project better in space that a mysterious law forbids it. Without having the ability, Celeste attempts to represent the

work of the writer, indecipherable task if present. Sometimes, we also have access to heavenly thoughts in motion pictures. These moments usually occur when the apartment is immersed in a silence that has lasted too long. This is Celeste imagines the worst: we see Monsieur Proust's suffocating, unable to reach the bell for help. So, the silence and the darkness of the sky literary creation transformed not only voyeur, but a lot more psychic. Unlike

Mr. Proust, admits that they have no imagination,

Heavenly fantasize about all the situations that you exhaust the possibilities. It gives life to the dead silence that prevails behind the bedroom door. This is why, even though most of relegates about outfield waiting for ever to update, Celeste still remains a film about the reality of view. As suggested by Barthes in the text entitled "Hold" Fragments of a lover's discourse, "Being that I expect is not real [...]: the wait is a delusion" (p 49) .. And 'in this interpretive delirium caused by waiting for the revelation of the off-screen, dementia and détraquées composed of hallucinatory images, we brought Celeste. The reality of work as a writer is that offered by the Heavenly hallucinations, we spy on ourselves as a voyeur,

This is one of the peculiarities of the film tell us about the life of a writer - and also the most creative period of his life - without ever really gives us access to the essence of his work. literary creation becomes even more mysterious, and the room that houses it turns into a real sanctuary with smoke fumigation that replaces the incense. Just as the room is the blind spot of the house, the creation itself is the outer area of the room. This is a very effective method of myth, based on properly cinematic means. The objective recording "own film device and its ontology of" mechanical reproduction " (Benjamin) can not explain the nature of the novelist's work - activities that would not make sense if it were shown - Adlon then had to turn to other means, no less indebted to the aesthetic of the film medium, to demonstrate the specificity of this task Proust spent the last decade of his life if writing can prove remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity. no less indebted to the aesthetic of the film medium, to demonstrate the specificity of the task that Proust spent the last decade of his life: if the writing can not be demonstrated, it will remain hidden. In this world visible as film made in each film,

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mental strength to efforts to represent the literary activity that land within the

four walls of the room, Celeste becomes a deeply exhausted character.

Every effort that Mr. dedicated to complete its work, Celeste literally appropriates and uses them to imagine the writer to work and to try to unravel the mystery of this asset, liability hides unsuspected intensity. He wants to unravel this mystery that makes a man to give up everything to live consciously the night to spend all his time lying, blackening almost illegible few pieces of paper scattered, he says, are all pillars of a vast cathedral, we do not see the top . All Celeste interest lies in this paradoxical line: no less than Mr. Celeste also he wrote his novel, severe that in his deepest thoughts. And it is from this novel that we are a captive audience, like the housekeeper who is under the influence of the mystery emanating from the room. this stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a

world apart and that folds on itself. Room Proustian then shows its true face, the horror that lurked in the out-field, and that suddenly appears on display: it is a penal colony, a death machine that affects the text of the truth also the body. this stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a world apart and that folds on itself. Room Proustian then shows its true face, the horror that lurked in the out-field, and that suddenly appears on display: it is a penal colony, a death machine that affects the text of the truth also the body. this stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a world apart and that folds on itself. Room Proustian then shows its true

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lurked in the outfield, and that suddenly appears on display:

We are in fact witnessing a gradual withdrawal of the external field of the principle: the more you advance in the movie, the more room becomes a space where Celeste will also be live, while Mr reduce capacity

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